

Canadian Film Weekly

Christmas

1960



Coming Attractions

MERRY CHRISTMAS
HAPPY NEW YEAR

☆

To everyone throughout the industry, we extend

SEASON'S GREETINGS

☆

AFFILIATED PICTURES
CORPORATION LIMITED

DISTRIBUTORS
OF

CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 25, No. 49 | Christmas, 1960 | TORONTO, December 21, 1960

ARE OLD FRIENDS THE BEST FRIENDS?

Add Workshop To Variety Village

Progress in techniques and an increase in types of machines for sheet metal work, along with the popularity of the course, has caused the Variety Club of Ontario to plan a $25,000 addition to the present workshop at Variety Village, its vocational guidance and residence school for handicapped boys in Toronto. This will also increase safety. A good number of Variety Village graduates are making their living at sheet metal and welding work.

Press, Industry Interdependence

A nation-wide campaign should be undertaken to convince publishers of the interdependence that should exist between newspapers and motion pictures, C. J. Appel, executive director of the Canadian Motion Picture Distributors Association, told the recent annual meeting in Toronto of the Canadian Motion Picture Industry Council. "Motion pictures need newspapers to advertise their attractions and newspapers need the advertising of theatres," he said.

MAYBE — BUT TEEN-AGE TRADE BIG BOXOFFICE BULWARK

Christmas may be the time to think about old friends but today in the movie business it isn't the old friend that's cherished but the young one. A survey by the Motion Picture Association of America made some years ago showed that 52 per cent of moviegoers are under 19. Another survey, this one by the Theatre-screen Ad Bureau, placed the percentage of drive-in attendance from the under-19 group at 47.

Although a number of Canadian newspapers have separate departments for teen-agers, a recent survey printed in Editor & Publisher showed that amusement news is their favorite reading. Ninety-nine per cent read newspapers and 82 per cent are interested in amusement news. The USA's Council of Motion Picture Organizations, Inc. dealt with teen-agers, newspapers and movies in a recent ad in Editor & Publisher.

After quoting the leading figures, the ad said:

"Teen-agers also make up the biggest percentage of motion picture theatre patrons. The relationship between their attendance at movies and their interest in their newspapers' amusement news is obvious.

"We have pointed out several times in this space that motion picture theatre patrons and newspapers' readers are the same people. This latest survey gives eloquent testimony that, so far as teenagers are concerned, we have been correct.

"Recognizing the interest of their readers in movies, most newspapers give excellent coverage to motion picture activities. There are some, however, that for one reason or another neglect this profitable field of reader interest. To these we commend a serious contemplation of the figures quoted above."

Film-Theatre Folk To Aid Red Cross

The Canadian motion picture industry will again be active participants in 1961's Red Cross Month, March, through personal and firm donations, service on local committees and the exhibition of trailers in all theatres without charge. More than 2,000,000 Canadians serve the Red Cross in a voluntary capacity, with more than 100,000 women giving time regularly. Patron of The Canadian Red Cross Society, founded in 1909, is Her Majesty The Queen.

OUR FRONT COVER

DELEGATES AT THE ANNUAL MEETING OF THE MOTION PICTURE INDUSTRY COUNCIL OF CANADA

FRONT ROW, left to right: Craig Hughes, counsel of The Odeon Theatres (Canada) Ltd.; Hye Bossin, editor, Canadian Film Weekly; H. C. D. (Dick) Main, Sutton West, Ont., secretary-treasurer; Ken Beach, Winnipeg; Harry Prygrocki, Winnipeg, president of the Manitoba Motion Picture Exhibitors Association and second vice-chairman of the Council; and Arthur Bahen, Montreal.

CENTRE ROW: A. J. Mason, Springhill, NS, president of the Maritimes Motion Picture Exhibitors Association; F. Gordon Spencer, St. John, NB; E. G. Forsyth, chairman of the National Committee of Motion Picture Exhibitors Associations of Canada; Charles S. Chaplin, immediate past president of the Council; Douglas Miller, Taber, president of the Alberta Theatres Association; F. J. Lundholm, Swift Current, Sask.; Harry Howard, Vancouver; and Doris Robert, Granby, president of the Quebec Allied Theatrical Industries.

TOP ROW: Gaston Theroux, Asbestos, Que.; Wm. Lester, Montreal; Myron McLeod, Powell River, president of the British Columbia Motion Picture Exhibitors Association; Clare J. Appel, executive director of the Canadian Motion Picture Distributors Association; Arch H. Jolley, executive secretary of the Motion Picture Theatres Association of Ontario; Wm. Summerville, Toronto; Wm. Johnston, Yorkton, Sask.; Al Turnbull, Toronto; and Ted Hayes, Toronto.

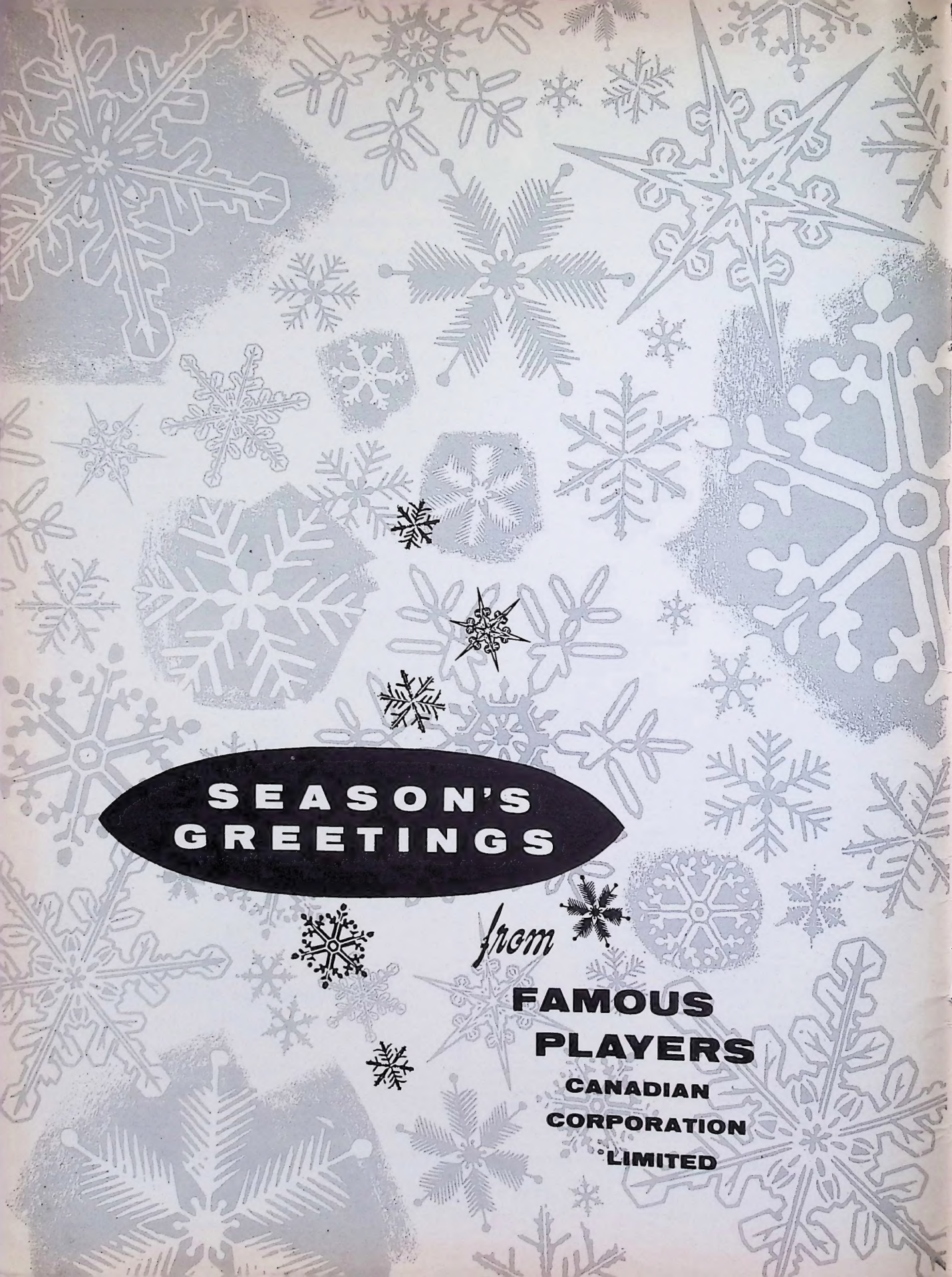
Season's Greetings

to all our fellow exhibitors

British Columbia Exhibitors Association

MYRON C. McLEOD, President

Our Very Best Wishes


SEASON'S
GREETINGS
from
FAMOUS
PLAYERS
CANADIAN
CORPORATION
LIMITED

Film Weekly
Incorporating the
Canadian Moving Picture Digest
(Founded 1915)
Vol. 25, No. 49 Christmas Number

HYE BOSSIN, Editor

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Office Manager Esther Silver
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Season's Greetings
from
Biltmore
Theatres

Compliments
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THE NEWSPAPER in which I read this didn't give the name of its author. It had been sent in to one of its columnists by a friend. The poem is called *Wealth*. I hope you find it worth reading:

A calm devotion to one's native sod,
That's wealth;
A faith implicit in the Living God,
That's wealth;
A few choice friends, who feel life's fuller meaning,
Who sense reality, yet prize the dreaming,
Who from the skies see knowledge ever streaming,
That's wealth!
A body sparkling with the health of youth,
That's wealth;
A mind serenely poised, restrained by truth,
That's wealth;
An eye that feeds on flowers and fields and skies,
That sees the Heaven in a baby's eyes,
That finds in life the door to Paradise—
That's wealth.
A home among the trees, the blue above,
That's wealth;
The sense to grin when all the world looks wrong,
To take defeat with gameness and a song,
To smile a mile when worry comes along,
That's wealth!

SEASON'S GREETINGS

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OVER THIRTY YEARS PROMPT SURE AND ACCURATE TRANSPORTATION



THE Sixties started in a rather dull fashion in our business. Generally attendances at motion picture theatres were down and, of course, profits suffered accordingly. Many other businesses have been affected in similar ways.

We are prone to blame our troubles as much on the lack of good boxoffice attractions as on the sagging economy. In retrospect it would appear that for the average theatre there were not as many good attractions available in 1960 as in the previous year. One of the causes of this was the actors' strike in Hollywood which resulted in a general spacing out of releases.

The outlook for this coming year seems to be considerably better both in quantity and quality. While it is in the nature of our business to be cheerful and optimistic about the future, there would seem to be reasonably good cause for such an attitude at this time.

It is, then, on this pleasant note that we take this opportunity to wish our many good friends in the business, in both near and distant places, our very sincere compliments of the season and the best of all good things in the New Year.

Season's Greetings
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Please Don't Shoot The Censor!

(HE'S DOING THE BEST HE CAN)

THE COMMON concept of the censor as a person with a very limited look at life which he tries to impose on others is plain nonsense, as anyone will tell you who has the pleasure of acquaintanceship with any of the 30 or so who administer and staff the eight film assessment boards that serve nine of this country's ten provinces.

It's true that Canada is just about the most overcensored film country in the world. Don't blame the censors. They didn't appoint themselves. And they are film people who approach their jobs with conscience and care. That doesn't make their jobs any easier; it makes them harder.

In the minds of many they operate in a climate of absurdity because Canadian television, being within federal authority, is not subject to the wishes of provincial governments. Theatre film censorship belongs in provincial rights. Thus feature films made for theatres are censored and the per-reel charge adds to the operation costs of distributors and exhibitors; the same films or others in that category are untouched when they are to be shown on TV. Also theatre films are telecast from the USA, where film censorship is now illegal, into Canada without any interference. And why should there be any, since the ordinary fare created for TV is free from interference?

DOES ALL this negate the need for censorship? Provincial governments don't think so. There has been some suggestion that the profits from the censorship process is cherished by them. That certainly can't be true in several of our rich provinces. There is no doubt an honest desire for it based on the marked differences of most of our provinces from each other in ideas and beliefs.

Can there be common ground in censorship? The probable answer is that there can be in some aspects but the lack of it or measure of it might just result from the unusual number of aforesaid ideas and beliefs in our young country.

Our ten provinces have over the past decade had governments subscribing to such varied political creeds as Socialism, Social Credit, Liberalism, Progressive-Conservatism, a combination of Liberals and Progressive-Conservatives designed to meet the challenges of the Socialists and the Social Crediters, and a party in Quebec that officially was not part of any of those mentioned.

Quebec is heavily Catholic and French-speaking, Ontario is heavily Protestant and English-speaking. There are French-Canadian groups in Ontario and the Maritimes. There are Mormon towns in Alberta and large Slav groups in Manitoba and British Columbia. There seems no end to the varied nature of population and ideas.

TO ASK for common views in relation to motion pictures in such a climate is to ask a great deal. The position of the censor in Canada was easily recognized even with a quick examination by St. John newspapers during the recent convention of the Provincial Censors of Motion Pictures in that city.

"Censors Caught in Squeeze," was the heading on a story in The Telegraph-Journal, which quoted George S. Enos, the New Brunswick censor, as saying that "boards are pressed by the movie industry, struggling against dwindling boxoffice returns, to take a more liberal outlook in the matter of classifications."

The same paper, in an editorial, said of the censor's job: "Sometimes, indeed, it must seem like a thankless responsibility — for undoubtedly censors get no praise from the public when their job is well done, as audiences have no way of knowing what has been done, but they are inevitably in line for criticism if they pass something which offends some factions."

"One Censor's Family Film Another Man's Poison," said another newspaper heading, which began by asking: "What constitutes blasphemy? When does sex become objectionable in a filmed story?" It reported the differences of opinion, quoting Enos as regarding a certain film as "no more than a lesson in prostitution," while O. J. Silverthorne, chairman of the Ontario board, called this same film "educational" in that it served as a deterrent by showing adolescents and family groups what could happen.

WHAT is the best way for the censors to bring themselves in line with the times? That is, if they agree that there are some among them who aren't. Said Silverthorne:

"There is only one sensible answer that I can see, and that is to establish a Central Board of Censors acting, by consent, for all the provinces. I don't mean a federal board under federal jurisdiction, but a board representing each participating province, formed and operating by agreement amongst the provinces concerned. No abrogation of provincial rights would be involved. Such a board would be responsible to a minister in each province and, in the initial stages at least, could be organized so that treatment could still vary, if so desired, from province to province."

He pointed out that fees and inconvenience to the motion picture industry would be reduced by 75 per cent and inconsistent rulings by 90 per cent. "As originally planned fees were only to cover the costs of censorship and were never conceived as a source of revenue and should not be so now."

The benefits would not only accrue to the censors, he said, but "to a harassed and sickly industry which has done much for this country; which even today, beset by its own problems as it is, is doing so much. What industry cooperates so freely with every organization from community to national level as does the one to which most of us here have devoted our lives? Who sold millions in War Bonds and Savings Certificates? Who shows — and in many cases provides — trailers for every campaign for Savings Bonds, Community Chest, Easter Seals? You name it — the movies help.

"Who helps the millions of new immigrants to quickly assimilate? The movies. Why should we unnecessarily harry and heckle with exorbitant fees and niggling technicalities this industry which has enough trouble aready?"

FOR anyone to think that the motion picture censor is not a friend of our industry because he performs a function so many disagree with and others think outmoded is a bad mistake. The censor's lot, like the policeman's of Gilbert & Sullivan's musical observations, is not a happy one. Like an umpire, he calls 'em as he sees 'em — and hopes he's right.

And he's not always wrong just because we think so.

Season's Greetings

and

Best Wishes

To All the
Members of the Motion
Picture Industry

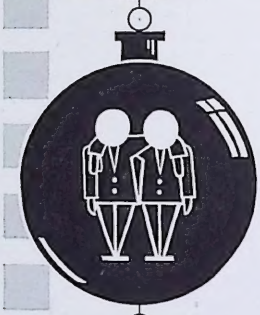
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Vice-President
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Will McLaughlin of The Ottawa Journal, the dean of Canada's motion picture critics and commentators on movie matters, has been campaigning for an International Film Festival in 1967, the centennial year of Canada's nationhood. He has received support for the idea of a film festival in Ottawa as part of the celebration from John J. Fitzgibbons, C. J. Appel, Frank H. Fisher, N. A. Taylor, Charles S. Chaplin, Morris Berlin, Guy Roberge, Charles Topshee, Arch Jolley, Ross McLean and the Rt. Hon. Vincent Massey.

In this article from The Ottawa Journal Will, who was honored by the Canadian Picture Pioneers some years ago, gives his ideas.

Why Not An International Film Festival

FOR THE CENTENNIAL YEAR?

TIME is the essence, as the man who likes to get moving on an important project would say.

A trite expression in itself, it takes on significance when applied to the need of early action in planning Canada's 100th Birthday, now little more than six years away.

Lack of Ideas

The tentative Centennial Committee set up earlier this year by Prime Minister Diefenbaker under the chairmanship of the Hon. Leon Balcer, reported a lack of "concrete" ideas and issued a general invitation for suggestions to be submitted to the permanent committee which is expected to be announced during the next session of Parliament.

The Prime Minister is said to have in mind the Rt. Hon. Vincent Massey as chairman of the National Committee. If the former Governor-General accepts this important post, the committee will have the invaluable services of a distinguished, scholarly, much travelled gentleman when it sits down to sift the seeds from the chaff in planning the 1967 celebration.

Film Festival?

In our Journal Studio and Screen column of February 13, this writer said, in part:

If it is the intention of the Centennial planners to present Canada to the world during the 1967 celebrations, the motion picture, which knows no language bars, is the only communications medium capable of doing a thorough job in accomplishing that object.

So why not an International Film Festival along the lines of the annual French and Italian festivals in Cannes and Venice, to be held in Ottawa during the late Spring or early Summer of 1967?

These European festivals attract thousands of tourists, large groups of famed producers, writers, directors, actors and actresses to give that touch of glamor not to be found in any other type of festival involving the lively arts.

A feature film based on the rich lode of historical material in Canada's Archives and the British Museum covering the early explorers and colonial days, with additional episodes depicting the rise of Canada to its present high position as a nation within the Commonwealth, is another project that might capture the interest of Mr. Diefenbaker and his Centenary Celebration advisers.

Proposals in Detail

When the National Centennial Committee convenes to make decisions based on the exchange of ideas and aspects of the Canadian way of life, this writer submits the following suggestions with the thought they might be considered "concrete" enough for inclusion in the discussions.

1. An International Film Festival sponsored by the Motion Picture Industry Council of Canada and held in the City of Ottawa.

The Industry Council, the chairman of which is Charles S. Chaplin, general manager for United Artists in Canada, to seek the approval of a Class A rating for the Centennial Film Festival from the International Federation of Motion Picture Producers, the headquarters of which is Paris, France.

The Federal Government to cooperate with the Industry Council with the object of inviting film producing nations of the world through their respective diplomatic representatives in Ottawa to participate in the celebration of Canada's 100th Birthday, and to use the services of our diplomatic corps abroad in obtaining sanctions from the International Federation of Motion Picture Producers for the Canadian Centennial Film Festival.

Canada Cavalcade

2. The Federal Government to underwrite the production of a Canada Cavalcade motion picture by the National Film Board in the most modern of Big Screen processes.

The Federal Government to commission two of Canada's foremost historians (English and French) to collaborate in writing the story on which the screenplay would be based.

The Canada Cavalcade production to be bilingual and enacted by a cast of Canadian players drafted from the Stratford Shakespearean Festival Company and from other English and French theatrical groups.

The National Film Board production to be given a world premiere in Ottawa during International Film Festival Week and entered in competition for first prize with the product of participating nations.

The production, reduced to 8 mm., would become a historical documentary for educational exhibition.

Centennial Queen

3. The Civic Centenary Committee to co-operate with the Ottawa branch of a national service organization in sponsoring a contest to select a personable young matron as Queen of the Centennial, who would reign throughout the year 1967 and preside at the various functions to be held in Ottawa and area.

Similar service organizations in the 10 provincial capitals to sponsor contests for the selection of their loveliest girls who, as Princess Newfoundland, Princess British Columbia, Princess Quebec, Princess Ontario, etc., would form the court of Ladies-in-Waiting to the Centennial Queen.

These contests would give representation to the nation's 10 provinces in the Ottawa ceremonies, the focal point — as Prime Minister Diefenbaker said — of Canada's 100th Birthday celebration.

Wide Support

The Centennial Film Festival and Canada Cavalcade suggestions as outlined above in detail, have received the unanimous support of industry leaders and many private citizens, as quotes from some letters would indicate.

Holiday Greetings

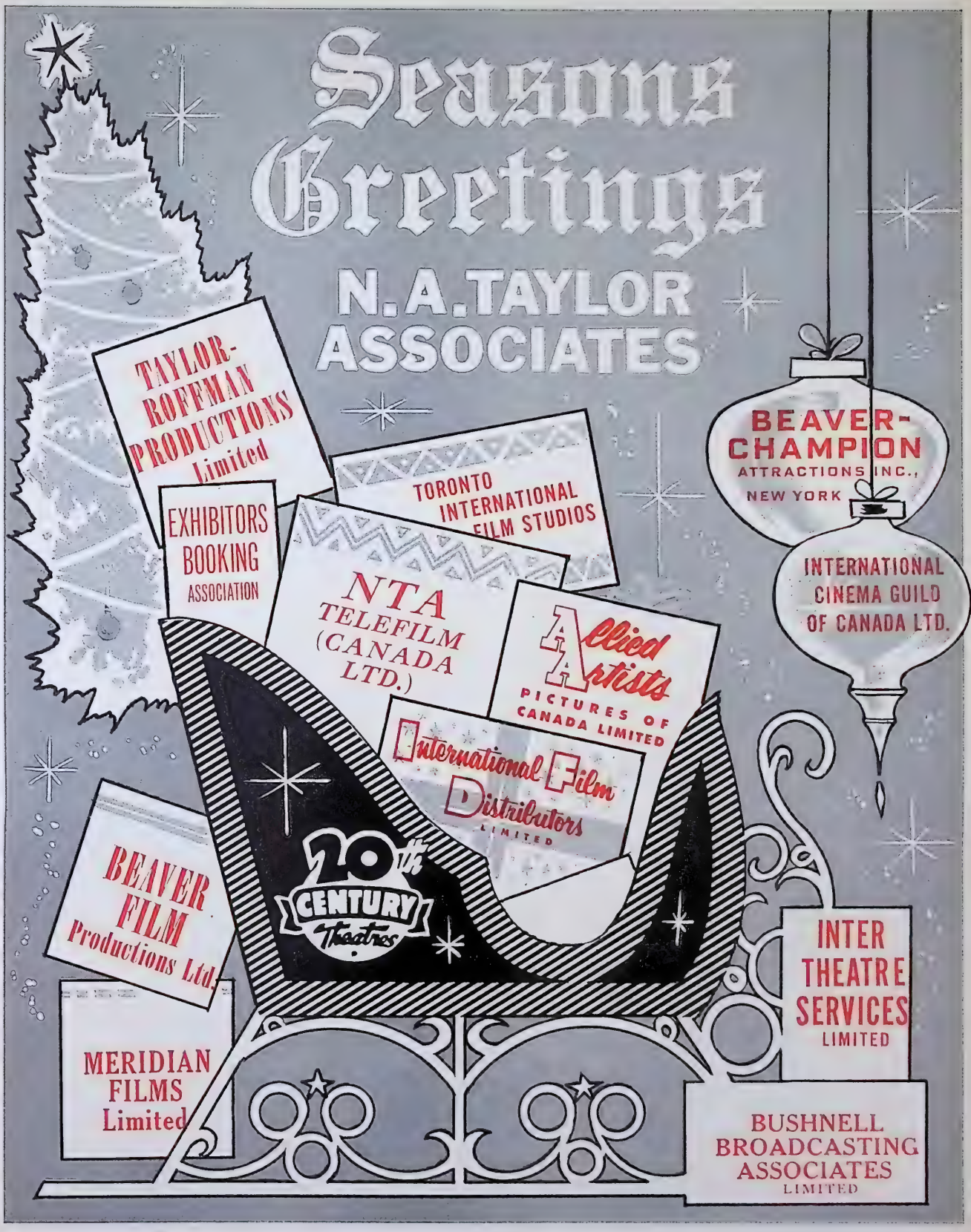
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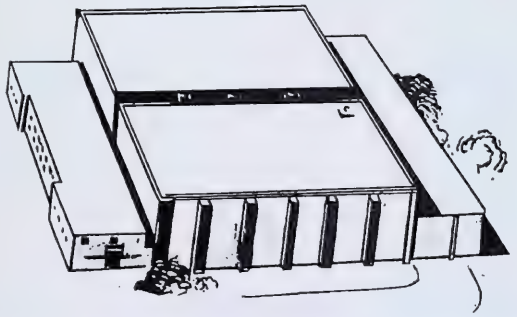
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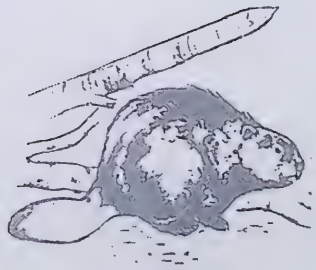
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GREETINGS!

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Allied Artists Pictures of Canada Limited

The Present AND The Future

☆

As speaker at the annual luncheon of the Motion Picture Theatres Association of Ontario, which he founded 19 years ago, N. A. Taylor, president of 20th Century Theatres and columnist for this publication, asked two questions. One was "How much worse will things get before they get better — and will they ever get better?" and the other had to do with "our business a decade from now." Here are excerpts from his address.

BECAUSE the motion picture theatre has been displaced by TV as the No. 1 time-waster the number of seats required to take care of potential patronge has shrunk by at least 50 per cent. In some situations it has been possible to eliminate overseating and where this has been done the remaining theatres are doing comparatively well. Where competition still dictates the availability of the same number of seats as 10 years ago in an area without a greatly increased population the competitors are having a tough struggle.

When such competitive conditions persist the theatre operators are bound to blame bad business on the shortage of product. There is no shortage of product in terms of films. There is, however, a real shortage of attractions — which I define as motion pictures which will sell enough tickets to pay film rental and operating overhead and still leave a modicum of profit for the exhibitor.

And here we must face reality. The likelihood of a great increase in the number of attractions is slight indeed.

WE ARE at a point where most theatres are either obsolescent or obsolete. Many are no longer attractive to potential patrons. We have not kept pace with groceterias, automobile dealers and even banks in catering to the public.

Have you ever looked closely at some of the banks — and in residential locations? Most of the theatres in Toronto and throughout our country are at least 30 to 40 years old — some older than that. It is true that a number were built after the war but they were not designed to fit modern-day conditions any more than the first post-war cars were. They were constructed on the updated plans of earlier theatres.

Lack of time militates against a long discourse on what a modern theatre should be like. Location and parking are, of course, very important considerations and in this regard it is interesting to note the new trend in the United States of building hardtop theatres in shopping plazas, where much free parking for cars is available.

In Metropolitan Toronto most of the theatres are bunched in a geographical area where less than half the population resides. The number of seats they provide is based loosely on the old rule of thumb of one seat for every 10 people. In order to support the number of seats presently available in the area where most of these theatres are located, which is the actual City of Toronto, it would have to be rebuilt into apartment houses and multiple dwellings to double the population — and this is not likely in the near future.

Our business is still going through a metamorphosis and when this is ended we shall see the start of a period of rehabilitation and new building as a result of which a whole new audience will be drawn to us and become our patrons on perhaps a far more regular basis than is the custom today.

OUR BUSINESS today calls for a more vivid use of imagination, a greater versatility and more ingenuity. For example, many large theatres are no longer economic. Overheads are too high and meagre audiences for so much of the week rob those who do come of a great deal of the potential enjoyment of viewing what is on the screen.

If the same area were utilized for two auditoriums the theatre owner would have double the chance to draw an audience by offering two different kinds of attractions. Or to carry the idea a little further: with very little additional overhead one could build a theatre with, say, 700 seats for the showing of regular films and beside it a smaller one for offbeat films — which are enjoying a growing audience — in 16 mm. Thus two potential audiences instead of one would point to a better chance of success.

ANOTHER anachronism in our business today is the fact that we still permit patrons to drop in any time at will. I don't hereby suggest that we can force people to do what we want. Rather that, with the more advanced and adult themes which motion pictures have today, it is a little ridiculous to see films from the middle. One doesn't see a play or read a book that way —or even watch a TV show. If one happens to tune in late there is no chance to see the first part. I am sure that many films thought to be excellent by us have been adjudged only fair or even poor by members of our audience simply because they have seen them in this broken way. The result is bad word-of-mouth passed on to our potential patrons.

ONE OF the great problems in our business today is timing. The public has been so trained by TV that everyone can see a show at the same time. Thus the next day every one can discuss it in the office or factory or over the back fence. Imagine then, if you will, an electronic system for showing films in theatres by wire or TV from one broadcast point. It would work a miracle in our business. It would enable simultaneous showings in dozens or even hundreds of auditoriums in the same area. This would be preceded by an all-out advertising campaign, which would cost very little per seat. And the cost of distribution would be reduced to a low point. Such a system has been mooted for a long time and it will surely come. It certainly offers an exciting concept for the future.

To Our Friends
In The Industry

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Sincerely we invite you to the test,
And wish for all The Season's Best.

☆

ALBERTA THEATRES ASSOCIATION

UK's Peter Sellers Signs To Make Three For Fox

Peter Sellers, one of Great Britain's top screen stars, has signed to make three films for 20th Century-Fox. The first, to be produced by Pierre Rouve in England, will be Topaze, based on the Marcel Pagnol play and in which John Barrymore once starred.

At least one of the other two films will be made in the USA.

Mirisch Co., Schulberg To Film 'Remagan' For UA

The Mirisch Co. and Schulberg Productions have entered a co-production deal to make The Bridge at Remagan, which United Artists will release. Shooting will start in Germany about May 15, 1961.

Budd Schulberg is writing the screenplay and negotiations are under way for a major male star to enact the leading role.

Merry Christmas and
A Happy New Year

CAPAC

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PUBLISHERS ASSOCIATION
OF CANADA



Holiday
Greetings
from
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Season's Greetings

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F. BEATTY
R. D. ARMSTRONG

Roundup of the News



FRANK H. FISHER
Elected president of the Motion Picture Industry Council of Canada as successor to Chas. S. Chaplin.

Canadian Film Weekly
VOICE OF THE CANADIAN MOTION PICTURE INDUSTRY

1960

January

Manitoba Motion Picture Exhibitors Association holds annual meeting and re-elects Harry Prygrocki to the presidency.

E. L. Bushnell, who recently resigned from the CBC, becomes president of a new firm, Bushnell Broadcasting Associates Ltd., in which he is associated with the N. A. Taylor group. Later the company gets licences for erection of TV stations in Ottawa and Pembroke, Ont.

J. J. Fitzgibbons, Jr. elected Chief Barker of the Variety Club of Ontario.

MGM signs agreement to make a number of large-scale dramas and musicals in the Cinerama process.

Russell Simpson resigns as general manager of the Ottawa Valley Amusement Co. and moves to the West Coast.

Meridian Films opens a new subsidiary, The Videotape Centre, the first fully-equipped such studio in Canada.

David Axler is elected president of the Motion Picture Theatres Association of Ontario, succeeding Russell Simpson.

Frank Gow, 70, Famous Players partner who retired four years ago as its BC District manager, dies in Vancouver.

Dr. Herbert T. Kalmus retires as president of Technicolor, Inc., after 45 years and is succeeded by John R. Clark.

Thermoplastic recording, a new electronic photographic process, is announced by General Electric. Said to be better than either film or videotape, the new system is about five years and $150,000,000 away from practical use.

Canadian Film Weekly records show that at the end of 1959 Canada had 1,756 35 mm. theatres, of which 231 were drive-ins.

Installations of 70 mm. in Canada now total five and it is estimated that the number will reach 15 by the end of the year at a total cost of about $450,000, aside from expenses incurred by structural changes.

Survey by Canadian Film Weekly shows that only three theatres were destroyed by fire in Canada in 1959, as compared to 10 in 1957 and eight in 1958, pointing to a fortunate year in that respect.

Opinion about the BBG's ruling that Canadian TV stations will have to show programs with 55 per cent Canadian content are varied.

Ben S. Okun, 56, one of the founders of the Toronto Variety Club and president of Biltmore Theatres, passes suddenly while on vacation in Miami.

February

Matt Park, veteran Calgary exhibitor and secretary for the last four years of the Alberta Theatres Association, passes.

Rank Film Distributors of Canada announces that it is quitting distribution and is turning over its product April 1 to 20th-Fox for release in Canada.

Application by Vantel Broadcasting Co. for a licence for a second TV station in Vancouver is the first granted by the BBG. Vantel is headed by Arthur Jones, president of Artray Film Productions Ltd. Station goes on the air in October. In November Famous Players and ATV of the UK buy 25 per cent between them.

All restrictions on the remittance of USA film earnings in the UK are lifted.

The CBC appoints Capt. W. E. S. Briggs, formerly director of the Maritime provinces, to succeed Ernest L. Bushnell as v-p.

Gerald S. Kedey is elected to succeed Spence W. Caldwell as president of The Association of Motion Picture Producers and Laboratories of Canada at the annual meeting in Toronto. First v-p is Henry Michaud, second v-p is John T. Ross and Frank A. Young continues as sec.-treas.

A plan is under way for the BBG and the producers' association to set up a consultative board, similar to a number of such groups already functioning as advisory bodies to the BBG.

Announcement is made by Creative Telefilms and Artists of Toronto that sale of $15,000,000 in debentures has been negotiated with Louis Chesler. The company changes its name to Seven Arts Productions Limited.

Fourteen booking offices are found to be operating in Canada, a record number, which compares with about six some years ago. They buy for over 350 theatres and return an estimated 17 per cent of the national film rental.

British Columbia Exhibitors Association holds its annual meeting in Vancouver and re-elects Myron C. McLeod and all incumbent officers for another term. Reports of the annual industry meetings are given and discussions range from taxes to Telemeter.

Harry A. Alexander, operator of the Lansdowne Theatre in Toronto and prominent in exhibition circles for two decades until illness forced his retirement, passes.

March

Michael Costom starts demolition of his Canadien Theatre in Montreal. Originally the Ouimetoscope, it was built by Leo Ernest Ouimet in August, 1907, to replace his theatre of the same name which he opened on Jan. 1, 1906. It was Canada's first successful deluxe operation. It became the Canadien in 1915. Toward the end of the Summer Costom opens his new Canadien on the site, a modern 690-seat theatre.



GERALD S. KEDEY
Succeeds Spence W. Caldwell as president of The Association of Motion Picture Producers and Laboratories of Canada.

Telemeter gets under way with 1,000 subscribers attended by fitting launching ceremonies at which local and provincial government reps are in attendance. Paramount top brass and USA Telemeter executives are also present in the Toronto suburb for the opening. By the end of the year the pay-see system has some 6,000 subscribers and is visited by interested parties from all over the world. Many conflicting reports are carried about Telemeter's chances and costs but the company says that it will take at least a year to properly evaluate its success or failure.

Leslie Allen and a group of associates take over New Vinray Mines Ltd. and change it to Atlas Telefilm Ltd. The new company acquires a large group of films from Britain's Ealing Studio for distribution to TV and later adds product from several other companies.

Ontario branch of the Canadian Picture Pioneers holds its annual meeting in Toronto and elects four new directors to the 11-man board. The directors meet the following week and name Frank H. Fisher president as successor to R. W. Bolstad, Dan Krendel to Fisher's former position as v-p and Lionel Lester sec.-treas.

Montreal cuts the per-seat theatre licence fee from $1.08 to 27c.

President of Associated Screen Industries of Montreal and Du Art Film Laboratories of NY, Al

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SEASON'S GREETINGS

AND

Best Wishes for the New Year

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Young, 67, dies of cancer at his home in Florida.

Screen Actors Guild goes on strike over refusal of studios to share revenue of post-'48 films. Walkout is a disastrous one, practically every lot in Hollywood shutting down, but after 33 days it is settled.

George A. Walters, 44, a member of the Canadian Picture Pioneers and manager of the F. G. Spencer theatres in Charlottetown, dies suddenly of a heart attack.

Estimates are that in the 10-year period ending in 1960 over $55,000,000 was spent on building, equipping and repairing theatres in Canada, with some 287 auditorium and 203 drive-in theatres opening in that period.

Both Sask. and Man. censor boards lower their fees, with Alberta also making a minor cut later.

United Artists takes over Ziv Television Programs and renames its Ziv-United Artists Television Co., in which it incorporates United Artists Television.

Cut in the Ontario amusement tax is announced in the Legislature.

Annual report of the Nova Scotia censor board by its chairman, J. Henry McLeod, shows that of 355 features examined 119 were classed as not "suitable for children." It stated that paid attendance at theatres and sporting events dropped by 525,000 to 6,492,744 in the year.

BBG approves application of Paul L'Anglais and Associates for a second French-language TV station in Montreal and after listening to spectacular presentations by nine different interests awards the second Toronto TV station to Baton Aldred Rogers Broadcasting Ltd., of which the president is Joel Aldred and in which The Toronto Telegram has controlling interest. Both successful applicants have members on their boards connected with the motion picture industry. The second English-language TV station in Montreal goes to the Canadian Marconi Co.

April

Convention of 20th Century Theatres' drive-in managers finds that better product is improving the class of patronage and the increase in small cars is sure eventually to affect the architecture of ozoners in future.

MGM's Ben-Hur romps away with 11 Oscars, a new high, in the 32nd annual awards of the Academy of Motion Picture Arts and Sciences. Those connected with the film to get awards are Sam Zimbalist for best film, Wm. Wyler for direction, Charlton Heston for best actor and Hugh Griffith for best supporting actor. Other winners are Simone Signoret, best actress for IFD's Room at the Top, and Shelley Winters, best supporting actress for 20th-Fox' The Diary of Anne Frank. The whole show is carried by the NBC and CBC TV networks to the greatest single audience in TV history.

AromaRama makes its Canadian debut at the Towne Cinema, Toronto, and is well received but doesn't last.

Steve Krantz of NY is named general manager of Screen Gems (Canada) Ltd. and moves to Toronto to assume his new post.

Famous Players' annual report shows a drop from $2,682,098 in 1958 to $2,259,058 in 1959, due, says J. J. Fitzgibbons, president, to the poorer quality of films released during the year and to unfavorable weather in the first part of the year.

The UK abolishes the amusement tax.

Canadian Society of Cinematographers holds its annual meeting in Toronto and elects Fritz Spiess to succeed Bob Brooks as president, with Brooks becoming v-p, Wallace Donaldson secretary and Don Wilder treasurer.

Bob Myers, Eastern Division manager of Famous Players since early in 1958, resigns to become executive and administrative aide to Haskell M. Masters, Canadian general manager of Warner Bros.

Columbia Pictures of Canada announces that it will release its own new 16 mm. product after Sept. 1, with Sovereign Films continuing to release earlier product.

Dominion Fire Commissioner's report in Ottawa shows that in 1958 there were seven theatre fires in which the damage was $50,000 and over and that the year was one of the worst in that respect since the end of World War II.

Abe Kovnats is named Winnipeg branch manager of Astral Films.

BBG appoints Ross McLean, a former head of the National Film Board, analyst of radio and TV programs, in preparation for the application of its Canadian content rulings.



Famous Players' 40th Anniversary Convention

This is part of the business session at the three-day convention of Famous Players Canadian Corp. in the Park Plaza Hotel, Toronto. It was the 40th year of Canada's largest circuit and the first national convention in many years.

News Roundup

May

Seven Canadian films and three National Film Board filmstrips win top awards at the annual American Film Festival in NY. Five of the seven are from the NFB, one from Christopher Chapman and one from the United Church of Canada.

Mary Field, UK expert on films for children, visits during Canada-wide tour and helps set up the Canadian Centre of Films for Children.

C. Glenn Norris, aide to Alex Harrison, general sales manager of 20th-Fox, is named to succeed Harrison when the latter resigns.

C. S. Doidge, assistant treasurer at Famous Players, is named comptroller and Thomas Naylor, chief accountant, is appointed assistant treasurer.

Wm. Walterhouse is promoted to manager of the Ont. District of General Sound and Edward Blaney steps up to the position of his assistant.

Annual fiscal year report by O. J. Silverthorne, head of the Ont. Censor Board, points out that of 485 films reviewed, a drop of 82 from the previous year, only 230 were from the USA, with Italy coming next with 89 and the UK following with 63.

Wm. Summerville, asistant managing director and assistant treasurer of B & F Theatres, is named to succeed Bob Myers as Eastern Division manager of Famous Players, following Myers' leaving FP to join Warner Bros. At the same time Russell McKibbin, manager of the Imperial, is appointed supervisor of the company's downtown Toronto theatres and its "A" District.

Large screen TV in color is predicted for the near future by John Davis, managing director and deputy chairman of The Rank Organization.

David McLaughlin, formerly of All-Canada Television, joins Warner Bros. as sales manager of its TV subsidiary.

June

A TV sales division in Canada is inaugurated by 20th-Fox with Cecil Black, sales head of its 16 mm. division, as sales manager.

Toronto International Film Studios Ltd., owner of the 200-acre, $1,000,000 Studio City on the outskirts of Toronto, and Meridian Films Ltd., operator of a studio and videotape centre in the city proper, agree to join forces to make the Queen City a key centre for the production of motion pictures, TV shows and commercials.

Simon Meretsky, veteran of 46 years in the exhibition field, dies at his home in Windsor, Ont., after a long illness at the age of 80.

Toronto Variety Club celebrates "Nat Taylor Night" to honor him for securing $113,000 for its convention journal, the record high, and he praises Chet Friedman and Doug Rosen for their assistance.

Two National Film Board productions, Universe and The Back Breaking Leaf, win the top prizes in their categories at the 13th annual Cannes International Film Festival.

Preliminary estimated figures by the DBS give the gross for 1959 at Canada's regular and auditorium (non-drive-in) theatres as $67,425,925, a drop of $7,712,743 (10.3%) from the previous year, while admissions, at 119,064,660, decreased by 17,270,307 (12.7%).

USA exhibitors organize to keep post-'48 big-budget films off TV and make them available to theatres. Great interest in the matter is shown in Canada.

For the first time in its 33 year history the annual convention of Variety Clubs International is held on Canadian soil and delegates and visitors to Toronto vote it one of the best ever held. Edward Emanuel of Philadelphia is elected Chief Barker and Rotus Harvey First Assistant CB. Tent 20, Memphis, is named winner of the Charity Citation Award, Dr. Jonas E. Salk is selected as the recipient of the annual Humanitarian

Season's Greetings



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TORONTO

Award and the Philadelphia tent, which has 68 delegates on hand, is declared winner of the Attendance Award. The Dublin, Ireland, tent wins out over Houston, Texas, as the host for the 1962 convention. Over $60,000 is raised for Variety Village by the convention.

Again no Film of the Year award is made by the judges in the annual Canadian Film Awards. The National Film Board takes five of the top prizes, Crawley Films three and Studio 7, Riverbank Productions, Omega Productions, Chetwynd Films and Robert Lawrence Productions each take one. Special awards go to Arthur Chetwynd and Joseph Morin.

Ten theatres and arenas in Canada carry the Johanssen-Patterson fight at prices scaled from $4 to $10. Telemeter put in a bid for the fight but the deal fell through because Telemeter could not charge its subscribers more than $2 and TelePrompTer wanted more.

BBG approves CBC application for a TV licence in Edmonton, the first time the CBC has attempted to cut in on a privately-owned TV station.

In the first five months of 1960 three new theatres opened, nine reopened, six were destroyed by fire and 31 shuttered, making the count operating in Canada 1,495.

Arthur Bahen is elected to succeed Phil Maurice as president of the Quebec Division of the Canadian Picture Pioneers at the annual meeting in Montreal.

Canadian Council of Authors and Artists moves its national office to Ottawa and re-elects Dennis Sweeting president and Marcel Francq executive secretary.

Toronto Moving Picture Operators' Union, Local 173, IATSE, passes resolution favoring Sunday movies and wide publicity results. Public opinion in the city is so great that City Council places the question on the ballot for the civic elections. On Dec. 5 the voters declare for Sunday movies and the actual opening of theatres on Sundays only awaits the enabling legislation to be passed by the Ont. Parliament. A number of other communities in Canada also pass referendums for Sunday movies and sports.

Twentieth Century-Fox resigns from the Motion Picture Association of America because of dissatisfaction with other members distributing foreign films with the same subject matter as those of 20th-Fox.

Port Arthur and Fort William grant application of Lakehead Video, Ltd., owned by Famous Players and local partners, for community antenna operation, which is considered possible Telemeter locations since conversion is very simple.

Mrs. Paul (Devvie) Green is elected to succeed Mrs. Archie Laurie as president of the Women's Committee of Tent 28, Variety Club of Ont.

News Roundup

July

Famous Players announces that in accord with its diversification policy it will go into bowling in a big way. Its first step is to take over the Nortown, a 16-lane alley in northwestern Toronto, and name Jack Fine, an FP associate in exhibition, as general manager of all its trundling interests.

Irving Stern is named manager of Warner Bros.' 16 mm. division.

David B. Stillman, NY attorney specializing in the entertainment field, is elected president of Creative Telefilms and Artists of Toronto, which shortly changes its name to Seven Arts Productions.

Twentieth Century Theatres announces plans to build a 1,000-car drive-in, the 401, with the largest screen in Canada, near Windsor, Ont.

Jack Fitzgibbons, Chief Barker of the Toronto Variety Club, is named International Representative of Variety Clubs International along with six others to act as liaison with the Variety tents in their home areas.

Shelly Films falls into financial difficulties and its studio and film production and laboratory equipment is taken over by Pathe Laboratories, Inc. of NY, which reorganizes the company under the name Pathe-DeLuxe of Canada Ltd. and Leon Shelly forms a new company which is named general sales agents for Pathe. Roger Beaudry is made Pathe-DeLuxe manager.

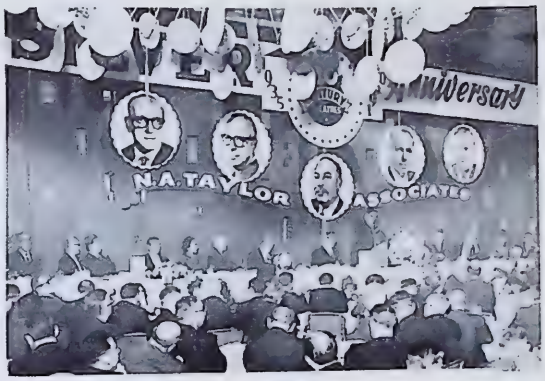
Maurice (Buddy) Adler, 51, head of production for 20th-Fox, dies in Los Angeles of cancer. His position is filled by Robert Goldstein.

DBS reports that gross revenue of 54 private firms producing and printing motion pictures in Canada in 1959 amounted to $8,704,410, $1,034,707 or 13.5% higher than the $7,669,703 taken in by 52 plants in 1958.

Total operating expenses for the CBC in the fiscal year ended on March 31 amounted to $90,864,218. Its income from a Parliamentary grant was $54,404,000 and from commercial revenue $38,162,337.

August

Paramount Film Service and Columbia Pictures of Canada announce that a new firm will be established to distribute in Canada the product of both companies. Later the new company, Affiliated Pictures Corp. Ltd., takes over three of Paramount's branch exchanges and three of Columbia's and sets up its head office at 72 Carlton St. in Toronto in the Columbia building and the Paramount building is offered up for sale. Gordon Lightstone becomes managing director of Affiliated, Harvey Harnick general sales manager and Mickey Stevenson becomes Harnick's aide. By Oct. 1 the company is functioning smoothly.



20th Century Theatres' 25th Anniversary

Canada's third largest circuit, 20th Century Theatres, entertained guests from Canada, the United States, Great Britain and France at its party in the Park Plaza Hotel, Toronto, for its 25th anniversary.

Annual report of the National Film Board shows that its total income from all sources amounted to $6,511,423 and its expeditures to $6,486,975, giving an excess of income over expenses of $24,448, which it returns. The report estimates that 40,000,000 people, a record, saw NFB films at 481,000 showings.

Richard F. Walsh and his entire board, one of which is Hugh J. Sedgwick of Hamilton, is returned by acclamation at the 45th annual convention in Chicago of the IATSE.

After 15 years the Toronto Variety Club ends its movies for shutins service, the need for it having disappeared with the spread of TV to the saturation point.

Quebec exhibitors are hopeful that the ban on those under 16 attending theatres will be lifted now that a change in the governing party has been made.

Annual baseball game earns $7,500 for Variety Village.

Film rentals in Canada in 1959 decreased narrowly by one per cent over 1958, the DBS reveals. Figures for 1959 and 1958 are respectively $33,406,495 and $33,746,765, for a loss of $340,270.

Survey of 16 mm. operation in Canada shows that there are 115 small-gauge situations of which six are drive-ins.

Donald C. Mulholland, 50, Director of Planning and Operation for the NFB since 1957, passes at his home in St. Augustin, Que., after a long illness.

September

"International Achievements in Motion Pictures and Television" is announced as the theme of the 89th semi-annual convention of the SMPTE to be held in Toronto in May.

J. W. Cosman, Senior USA Representative of the NFB, is named to succeed W. S. Jobbins as Chief of the Commercial Division. The latter takes charge of the new NFB office in Argentina.

Critics and reviewers at the Stratford Film Festival select Japan's Ikuru (To Live) as the best film.

Famous Players holds its annual convention in Toronto, which is the second national one in its history, and celebrates its 40th anniversary. Highlighted is the tremendous playing power of the up-



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Season's
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News Roundup



DR. HERBERT T. KALMUS

Retires as president of Technicolor, Inc. after 45 years.

coming product and a parade of personalities, among them many distribution company heads, address the gathering.

Civil liberties subcommittee of the Canadian Bar Association passes a resolution asking that censorship of motion pictures in Canada by provinces be ended.

Toronto branch of the Women of the Motion Picture Industry is host to the annual convention of the organization. One of the most successful to be held in the seven-year history of the WOMPIs, the gathering is entertained between sessions with tours to the Telemeter plant, Niagara Falls and the CNE. Florence Long of Toronto is elected international president and Mary Sasaki from the same branch is named international corresponding secretary.

Dr. Wm. A. McCauley, director of music at Crawley Films in Ottawa since 1949, is named the conductor responsible for productions staged at Toronto's O'Keefe Centre for the Performing Arts. The $12,000,000 edifice opens in Oct. with the world premiere of the new Lerner-Loewe musical, Camelot, and is acclaimed by all for its beauty and facilities.

October

Rodger J. Ross, technical supervisor for CBC film operations, is named an east coast governor of the Society of Motion Picture and Television Engineers.

L. W. Brockington, CMG, QC, announces his retirement as president of the Rank Organization of Canada and its affiliated companies but remains on the various boards of directors. He will continue his private practice and will devote some time to writing. At the end of the year no successor has been named.

A second Canadian pay-TV project is announced in Sault Ste. Marie, Ont. The new company, Charge-A-Vision International Ltd., is jointly owned by General Instruments-F. W. Sickles Canada Ltd. of Waterloo, Ont. and C. Ray Harnett of Toronto. The new system also uses a metering box but the subscriber takes his own reading of the amount owing and forwards the money by mail.

Paul Hanner, assistant to Ron Leonard, director of the advertising and publicity department of Odeon Theatres, is promoted to the top post when the latter leaves to devote his full time to a business outside the industry.

Famous Players, after 38 years at one location, moves its head office in Toronto to 130 Bloor St. W.

Sask. Motion Picture Exhibitors Association holds its annual meeting and re-elects Reg Plumb of Saskatoon president.

Peter Myers, managing director for 20th-Fox in Canada, is one of five executives of the company named to a special "sales cabinet" through which their responsibilities will be extended.

Silver anniversary of 20th Century Theatres is celebrated at the company's annual convention at the Park Plaza, Toronto. Many notables from other countries and leading Canadian film industry figures are guests at a giant banquet, which is considered by many to be one of the greatest ever held by a motion picture company. Keynote address by N. A. Taylor to some of the 100 company managers at the convention is that the motion picture theatre is not doomed to extinction and that there is a future for those in the field and a degree of prosperity that they can fashion themselves.

N. A. Taylor Associates is reported a participant with a group of Americans headed by James A. Mulvey in Beaver-Champion Attractions, Inc. of NY, a new distribution company.

A former Canadian, Gordon Stulberg, is named a v-p of Columbia Pictures as successor to the late B. B. Kahane.

November

Drive-in admissions were up 225,995 in 1959 over 1958 and the gain in gross was $889,000, states the DBS, which gives the number of theatres at 1,749, of which 234 were drive-ins.

The Motion Picture Theatres Association of Ontario holds its annual meeting in Toronto and elects G. B. Markell of Cornwall to succeed Dave Axler of Toronto as president. The sessions discuss the amusement tax and revision of the regulations due to safety progress in the film itself. Guest speaker at the annual luncheon is N. A. Taylor and his theme is the fact that there is no shortage of product but there is a real shortage of attractions.

Motion Picture Industry Council of Canada holds its annual meeting in Toronto and elects Frank H. Fisher to succeed Charles S. Chaplin as chairman. Subjects discussed include shortage of prints and trailers, lack of film revision, too many roadshow allocations, discriminatory Provincial amusement taxes and plebiscites on Sunday movies.

E. G. Forsyth and his complete board are returned by the National Committee of Motion Picture Exhibitors Associations of Canada at its yearly meeting in Toronto. Strong protests are voiced by delegates against the present Provincial and municipal licence fees for theatres and other matters, which have been on the agenda of many previous meetings, are brought up, with improvement in conditions in some being reported.

Morris Stein is honored as The Pioneer of the Year at the annual Award Dinner of the Canadian Picture Pioneers, which again draws a sellout crowd of 350 to the Crystal Ballroom of the King Edward Hotel, Toronto. Reg Doddridge, Clare Appel, Tom Cleary and Steve Rolston are the recipients of ancillary awards. The service award for the branch that did most during the year went to British Columbia, which raised over $4,000 last year for the Trust Fund through Sunday evening drive-in shows.



FLORENCE LONG

A past president of the Toronto branch of the Women of the Motion Picture Industry, she is named international president of the organization at the annual convention in Toronto.

Toronto Variety Club holds its annual elections and names five new Crew members. These are Hye Bossin, Dr. Jack Egan, Frank H. Fisher, Chet Friedman and Sam (Shopsy) Shopsowitz. The 11-man board meets later and names Phil Stone Chief Barker; Frank Strean, First Assistant CB; Lionel Lester, Second Assistant CB; Chet Friedman, Property Master; and Dr. Jack Egan, Dough Guy.

Yvonne Taylor, whose Towne and International cinemas in Toronto led the way in the art house field in Canada, opens her new dual-auditorium Little Theatre on the second floor of a business building on Avenue Road in Toronto. Policy of the new theatre, which will show "aesthetic films of distinction," is reserved seats and one show nightly except Saturday. Each auditorium has 130 seats and shows a different feature, with tickets purchased for one not good for the other.

A. A. (Ritchie) Richardson, 69, Vancouver manager of General Sound, passes away in that city after a lengthy illness and is later succeeded by Ray Townsend.

Beaver Productions, headed by N. A. Taylor, enters strong protest against the refusal of the MPAA Production Code section to give its Canadian-made film, The Bloody Brood, its seal of approval. The refusal is termed "discriminatory," since the script was submitted to the Production Code section before shooting and all revisions suggested were made.

A three-man Royal Commission is appointed to devise a suitable method of protecting Canadian magazines from unfair competition



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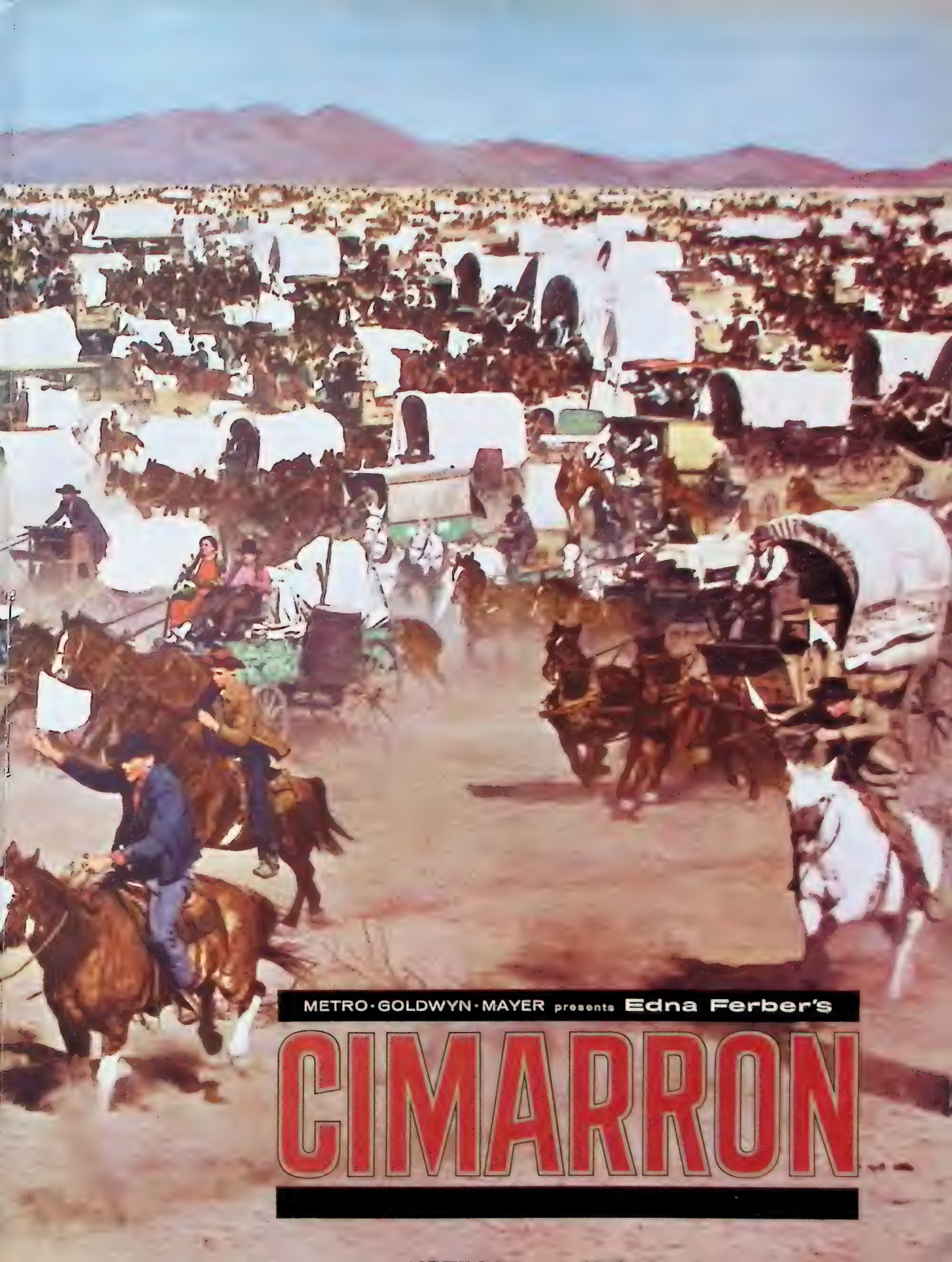
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News Roundup

from USA ones coming into the country.

Convention of the Provincial Censors of Motion Pictures is held in St. John, NB, and elects W. E. Murray of Sask. to succeed George S. Enos of NB as chairman. An end to "obvious excesses" through enforcement of the Production Code, fewer gangster films and pictures "depicting abnormal and immoral sex behavior" and greater interest by parents in recommendations by censor boards are urged in a resolution passed by the body.

Controversy is aroused on whether community television setups should be subject to the same regulations as TV stations. It is expected that the matter will be fought at the next sittings of the Select Committee on Broadcasting.

Mack Sennett, born Mickael Sinnott in Danville, Que., in 1884 and famous for his Keystone Cops comedies, dies in Hollywood after a long illness.

"Constant and persistent contacts with assessors" will in many cases result in lowered tax assessments on theatres, state Harold E. Robert of Famous Players and Craig Hughes of Odeon.

Permanent appointment of Peter Myers, managing director of 20th-Fox in Canada, to the sales cabinet of the parent company, has resulted in several shifts. Victor J. Beattie, formerly Toronto branch manager, is promoted to assistant general sales manager and he is succeeded by Philip Geller, previously exchange manager in Winnipeg. The resignation of Gerry Chernoff, head of the Montreal branch, to go into private business causes the shift of Gordon Lightstone, Jr. from St. John, where he was manager, to fill the Montreal vacancy. Stuart C. McQuay, Vancouver salesman, takes over the Winnipeg branch and Robert S. Pacey, head of Nfld. operations, takes charge of St. John and is succeeded by Gerald F. Hogan, formerly Toronto booker.

Executive secretary of Quebec Allied Theatrical Industries since 1957, Paul Vermet resigns to devote his time to personal business enterprises.

Celebration of his 50th anniversary as an exhibitor brings J. S. Liscombe of the Royal in Dominion, NS, many expressions of good wishes from friends and neighbors and a feature story, as well as special congratulatory ads, in the Cape Breton Post.

Clark Gable, 58, for almost 30 years Hollywood's greatest star, dies in a Cinema City hospital of a heart attack.

Grant McLean, director of production for the NFB, and Pierre Juneau, executive director, are promoted to senior assistants to Government Film Commissioner Guy Roberge.

Telemeter of the USA names Phil Isaacs, formerly with Fruchtman Theatres, to the post of director of franchise operations and when he establishes his headquarters at the Etobicoke TM studio near Toronto he becomes the company's chief officer in Canada.

Roundup of theatre statistics throughout the world by the USA Government's Dept. of Commerce shows that there were 154,852 motion picture theatres with a seating capacity of 73,826,349 on Jan. 1, 1960, and of these Canada had 1,727 theatres, 232 of them drive-ins, with a combined capacity of 972,000.

December

Jerome Pickman, Paramount v-p and since 1951 ad-pub director, is named domestic general sales manager and takes charge of distribution in Canada and the USA under George Weltner, world sales v-p. He is succeeded by Martin Davis, ad-pub manager under him.

Arthur J. Kelly preems his latest film, The Battle on Monte Cassino, at the Capitol Theatre in Brantford, Ont. and announces plans for his third production, The Samaritans, which will be shot in Israel.

Alex Harrison, 45, general sales manager of 20th-Fox from 1956 until his resignation in April, 1960, dies of a heart attack in his home at Fallbrook, Calif.

Exhibitors in Alberta voice objection to films being shown by film societies after censorship which were completely banned from their theatres by the censor board. Belief is that the introduction of the "Restricted" category in the province may alleviate this situation to some extent.

Twentieth Century-Fox announces that it will release from four to six features each month for the next 18 months and will place into production in the USA and other countries four features per month in the same period.

Preparatory work starts on the first picture to be backed by the Theatre Owners of America through the Pathe Alpha production program to fight the product shortage. Titled The Deadly Companions, it is budgeted at $1,000,000 and will star Maureen O'Hara and be in widescreen and color.

Fred Varlow is elected to succeed W. Gray Sharp as president of the Calgary branch of the Canadian Picture Pioneers and Walter DuPerrier is voted in as v-p and Reg Doddridge as secretary.

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Announces his retirement as head of the Rank Organization of Canada but remains a director on the boards of the various group of companies.

Rediffusion of Canada, which has 16,000 subscribers in the Montreal area, states that it is considering going into the pay TV field but is waiting to see how the Telemeter experiment in a Toronto suburb makes out. It says that it will have to select one of four possible toll-TV systems, two of them designed in its own laboratories in England, before it moves into the field.

The Legion of Decency, Roman Catholic organization, publicly criticizes Hollywood for a too-loose application of its Production Code, saying that "objectionable" films are up to 24 per cent from 14 per cent. The Production Code section of the Motion Picture Association of America vigorously denies this, disagreeing with the Legion's assessment of films and pointing out that its own figures show that three of four Hollywood films are acceptable. On Dec. 11 Catholics are asked to renew their support for "morally and artistically good" films and oppose "indecent, immoral and unwholesome" ones.

Rodger Ross of the CBC is named program chairman for the 89th convention of the Society of Motion Picture and Television Engineers, which is to take place at the King Edward Hotel, Toronto, May 7-12. Local arrangements will be the responsibility of Gerry Graham, National Film Board, Montreal, an SMPTE governor.

Marcus Loew's Theatres Ltd., Toronto, reports net profit of $84,384.31 at annual meeting in Toronto. L. A. Tisch, NY, replaces Leopold Friedman, NY, who resigned from the board. The Canadian publicity department under Gerry Collins is dissolved and he is returned to the management of the Uptown, Toronto. Loew's, which is building several hotels in the USA, is looking for a Canadian site.

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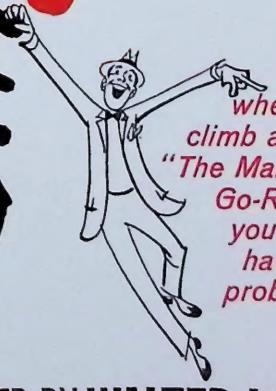
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